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## At the Theatres.



A play called *Yakie*, by C. H. Lewis, of the *Detroit Free-Press*, was done at the Twenty-third Street Theatre Monday evening by All Wyman and Lulu Wilson, specialty actors.

Mr. Lewis is widely known for his humorous "M. Quad" sketches, which are quoted liberally throughout the country. His talent for this line of work, however, in no way serves to fit him for the task of play-making. We have it on the authority of both Fred Marsden and Charles Gayler that the obstacles in constructing a specialty vehicle are almost insurmountable. Although the class of work is worthy of no literary rank whatever, nevertheless it requires a certain peculiar skill which few people possess. Mr. Lewis is not one of the few.

The plot of *Yakie* is stale and uninteresting. It is clumsily arranged and awkwardly developed. The dialogue is witless and frequently inaudible.

Mr. Wyman, who acted *Yakie*, is a German dialect comedian of fair abilities. He sings as well as a good voice badly trained will permit. Miss Wilson imparted a good deal of bounce and bluster to the part of Louisa. The rest of the company deserve no particular mention. The piece was mounted decently.

Mr. Strakosch has been unfortunate in his choice of attractions since he undertook the management of this house, but *THE MIRROR* hopes the succeeding company, headed by Charlotte Thompson, in *The Romanoff*, will be more successful.

Clara Morris' *Camille*, seen at the Third Avenue Theatre Monday, was as absorbing in intensity and as psychologically magnetic as ever. The woes of the self-sacrificing Parisienne were presented with harrowing effect, and tears, idle tears, flowed copiously from the optics of a numerous and thoroughly sympathetic audience. There is a vast contingent among the theatre-going public who prefer to cry than to laugh any day, and these are inevitably corralled whenever Miss Morris appears as the lachrymose *Dame aux Camélias*. On the occasion of which we write she played with wonderful power, the bursts of emotion in the later scenes, real flashes of rough genius, fairly thrilling the house.

George Clarke is a capital *Armand*. He possibly fails to embody the youthful, passionate impetuosity of the character, but there can be no question about the sincerity and forcefulness of the impersonation. Frederic de Belleville was an ideal *Count de Varville*, playing with exquisite ease and finish. The Duval of Mr. Varrey was also a fine piece of acting. Mrs. Eldridge, the best *Madame Prudence* before the public, of course did herself justice. The other parts were in good hands.

The *Lights o' London* has been played any number of times at any number of houses in this city, but the melodrama on its reappearance at the Windsor Monday night attracted a large audience. We have on many occasions commented favorably on Mr. Sims' ingenious and highly-colored picture of London life.

The cast interpreting the play at the Windsor is a very good one, comparing advantageously with previous representations. Mr. Collier is wise in selecting artists of merit to maintain the impression created by the early performances of the drama.

The adventures of *The Silver King* at the Grand Opera House Monday were watched with the closest attention by a very large assemblage. In many respects the performance was as good as the original at Wallack's. A young Scotch actor who has attained considerable prominence in the British provinces—Coulter Bentley—was satisfactory, but nothing more, as Wilfred Denver. Miss Carey as the persecuted wife made an agreeable impression. The rest of the characters were in good hands.

Among Monday night's influx of melodrama *The Romany Rye* at the Fourteenth Street fared well, a large house gathering to enjoy its lurid attractions. Jack Hearne, played by Mr. Hardie, was a vigorous performance that held the spectators spell-bound during the development of the story. The *Gertie Heckett* of Gussie De Forrest was a strong, albeit a somewhat antique, characterization. *The Romany Rye* will no doubt run out the week profitably.

The rejuvenated *Fun on the Bristol* was brought out at the People's Theatre on Monday night by Rice's Travestie company. The present company does not compare favorably with the original. Edwin H. Carroll is the *William O'Brien*—the part made famous by

John F. Sheridan. There is none of Sheridan's coarseness in Mr. Carroll's performance; but he lacks the fun-making ability of the creator. Frank Tannehill, Jr., played his old part, Tom Cranberry, the lushful youth, to perfection. He has played nothing else for the past five seasons, and 1,500 consecutive performances here and abroad have made him at home in it. Rose Dana, a pretty young woman with a weak voice, acted Dora, the widow's eldest daughter, very nicely. Nora, the second daughter, was played by Lulu Evans, who sings very well. She was given several encores for her work in the *Trovatore* burlesque. A. J. Bruno appeared as the Italian Professor, and introduced his well-known specialties. His villain business in *Trovatore* was especially well done. D. D. Bedell, who would be a very good tenor if he could keep the upper notes out of his nose, was Dora's lover. His singing of *Manrico* received the greatest applause of the evening. Marion Fiske played her old part of the colored servant, in which she is not seen to advantage. She is too clever to be lost in the disguise of burnt-cork, which ill-fits any woman. However, the gallery gave her a warm welcome. The smaller parts were acceptably filled. The houses have been from fair to good thus far.

Daly's is closed. Duff's Opera company, which gave a really enjoyable performance of *Heart and Hand*, failed to "catch on" for some reason, probably because the composition itself lacks the element of catchiness almost entirely. The house will reopen Tuesday week with a German comedy, adapted by the manager, in which the regular stock company will appear. We note among the names on the roster several new people, as well as nearly all the old favorites. Mr. Daly announces the debut of "a young gentleman of New York society." Just in what degree the stage will be benefited by this acquisition remains to be seen. Pray heaven 'tis not a dude.

The Semitic Kiralfys bear the banner with the strange device, *Excelsior*, at Niblo's to a succession of good houses. Although the spectacle deserves to eclipse the longevity of *The Black Crook*, we are very certain that it won't. Six months in New York and a couple of seasons on the road will wear it out. At least, that is the opinion of those who ought to know the commercial value of such a property.—At last there is to be a change of bill at the Comique. The Mulligan Guard Ball stops rolling Saturday night, and next Monday *The Mulligan Guard Picnic* will divert the patrons of Harrigan and Hart's delightful theatre for a time. The first revival's success sets at rest any doubt as to the renewed prosperity of those which are yet to come.—The Star Theatre is well filled on nearly every evening, although there have been several performances of *Francesca da Rimini* to small houses. The play will be kept on till Irving's advent.—The Madison Square Theatre continues *The Rajah* to fine business. The clever acting of the men and the charming work of the ladies in the cast, together with the perfect scenery and stage appointments, easily account for the long life and healthful draught of this comedy.—At Pastor's *Vim* still holds the boards and furnishes recreation to the lower order of our citizens. The return of Mr. Pastor and his truly enjoyable form of entertainment will prove an agreeable change from the farrago of nonsense and lugubrious horse-play that characterizes the present attraction.

## The Musical Mirror.

Mme. Carreno's pianoforte playing at the Casino concert last Sunday evening was very satisfactory. This artist's execution is clear and distinct. Her crescendo is gradual and unforced, and her scale playing is very even and smooth. She is a really good performer; to call her a great one would be to insult her own judgment and that of the musical public. Mme. Carreno is, in her playing as in her pretty face, charming and child-like, everything that is pleasing, nothing that is profound. Her work is as the rippling of a summer streamlet over shining pebbles—glittering, but shallow, not like the swelling flood of a majestic river; therefore, Mme. Carreno is at her best when she plays light and graceful music, as she did on Sunday evening last. Liszt's *Fantasia* on Hungarian airs was given with spirit and beauty of execution. Chopin's *Berceuse* was exquisitely played, as far as touch and tone go; but the iniquity—the soul of the work—did not make itself apparent. It was like the playing of a wonderful child: Mme. Carreno is a pretty woman and a pretty player, whom no one with eyes to see and ears to hear can look on or listen to without pleasure and admiration. Mendelssohn's "Scherzo" from the "Midsummer Night's Dream" and Delibes' "Pizzicato" from "Sylvie" were the gems of the evening's entertainment. Gounod's overture to "Mireille" is a very unmeaning ramble of wandering tones, signifying nothing, and the rest of the selections were of the order of the chip in porridge—neither harm nor good.

*La Princesse des Canaries* draws good houses, and Almee's acting as the English girl is a thing to wonder at. The programme throughout is excellent, and as we most thoroughly discussed its merits last week, we will not waste time or space now, save only to say that the work of Mr. Grau's troupe is worthy of careful study and judicious, not abject, imitation by all who profess to be or aspire to become comic opera artists.

Heart and Hand has gone on the road—we trust on the road to success. Nevertheless, we deem it a great pity that so much care and talent should be wasted on such very poor music as that of *Heart and Hand*, in making which the composer may have put a good deal of hand, but very little heart.

The Merry Duchess, as we predicted, is, if not exactly first favorite of the field, at least high up in the betting. The thoroughly perfect stage management, the even excellence of the performance, the wit of the dialogue, and the talent of most of the actors have saved the rather weak music from extinction; for verily the music, though pretty here and there, is sadly diluted. Having carefully and honestly reviewed the merits and demerits of this piece, done justice to all according to our best judgment, we will say no more than that it is a most agreeable way to spend an evening, and that as an example of perfect stage management Mr. Barker's work is admirable in its thorough completeness. Mr. Clay's music has all advantage given to it by the sterling support it is receiving from the excellent stage setting and the thoroughly competent company.

Some changes have been made in the cast of *Prince Methusalem* at the Casino. Miss Jeannie Winston now plays the Prince, and plays him right well. She is the very best figure of a man we have ever seen in a member of the gentle sex—her bearing and style altogether so thoroughly masculine that it is difficult to persuade oneself that the tall, slender, gallant-looking young fellow on the stage can be the agreeable feminine person that in her own house and in her own clothes makes her home happy. Mr. Bell takes *Mafin*'s part of Duke Cyprian, a most ungrateful task, inasmuch as *Mafin* acted it admirably and looked so excruciatingly funny that the remembrance of him lingers in the mind. Nevertheless Mr. Bell made a distinct success, much to his credit. Mr. Frank Dowd enacted *Vulcanio* better than Mr. Standish, who, to our thinking, somewhat overdid the character. Mr. Dowd hit it precisely, acting nothing too much nor too little. The new Brigands, Messrs. Atwood, Taylor, Sanger and Guise, did almost as well dramatically and far better vocally as their predecessors in the cast. Mr. McCarthy as *Feurstein* and Mr. Kaufman as *Mandelbaum* are now really the most characteristic pictures in the opera. Mr. Wilson is extremely funny as Duke Sigismund, and his song, "The Dot-let on the i," in spite of that most ill-advised and thoroughly provincial personality in the second verse, has caught on. The drill of the new chorus, both in singing and in the military maneuvers, was excellent. We never saw "Order arms" done with such exact synchronism before, even by veteran soldiers.

The new conductor, Mr. John Hill, is a great acquisition to the opera company. He is a musician of ripe experience—has a thorough knowledge of his business in all its details, and a gentleman of excellent breeding. He has conducted in London, America and Australia, and always with success.

Miss Emma Carson has improved wonderfully since her first appearance with Mr. McCaul's opera company. She is fast losing a certain stiffness acquired during her wild western rambles, and gaining an unaffected, natural demeanor. Her singing, always pleasant, is now growing artistic. The voice itself is really charming.

Miss Bernetta, who made a private appearance before a few invited guests at the Star Theatre yesterday afternoon, has a fine, solid mezzo-soprano voice trained as a dramatic soprano. The lower and middle notes are rich and well timbred; but the upper ones very harsh. Her method is declamatory but good; her execution very rough, especially her trill, which is extremely bad. We admire her voice, but doubt its staying power, as the finale of each of the pieces was weakly and imperfectly given. Nevertheless, Miss Bernetta is better than any of the singers who have "come home to die" after loudly trumpeted triumphs abroad during the past few years. Her style lacks refinement—it is what is called in Italy *una voce di villaggiatura*—good for country towns, but not trained delicately enough for metropolitan requirements.

The *Paris Figaro* informs its readers that a new edition of *Alexandre Dumas' 36* dramatic works will appear sometime this Fall. This new edition has been issued for the sole purpose of giving the author a chance to defend his particular views of dramatic art. It will consist of ten large volumes, the first of which will be a preface, each play retaining its original introduction. In this one introductory preface to *Dumas* intends to answer all the criticisms which have appeared in the press, after the production of each and every one of his dramas. He will give special attention to Zola and realism in the modern comedy-drama, and endeavor to convince his adversaries that the stage is not a place for mere amusement, but that it should be the one grand means of instructing the public, calling their attention to some of the vital questions of the day. This, says *Dumas*, so often advocated that it will be quite interesting to see what new arguments he can introduce in his preface volume. Be it as it will, this edition of *Dumas' dramatic works* will be very valuable to authors, and may suggest many topics for the higher form of the American drama.

## The Giddy Gusher



ON MIND READING.

That persistent old lady, Mrs. Bishop, who had a divorce case of unusual prominence, is the proprietor of one *Mind Reader*. A worthy woman named Brown has produced another, and I begin to think my mother is the proprietor of a third.

I'm what the Spiritualists call "developing," and I discern that people don't think of that which they are talking about, and *vice versa*—particularly *vice versa*. The working of the human mind lays so far over anything they have in the ground floor of Peter Cooper's Perpetual Exhibition, that instead of flattening my nose before a cider press in action or a patent revolving strabismus gas-light, I give my undivided attention to that which is going on in the minds of my neighbors.

In a railroad car lately I saw John Stetson making friends with a schoolboy. The little shaver had a bundle of books, and the genial John looked them over.

"So these are your lesson-books? Brown's Grammar. I hope you find that a pleasant study. I don't think I cared much for grammar when I was a boy."

"I hate it," lisped the youngster.

"Pinnock's English History." That's good," continued John; "it's well to be up in that now, there's so many British duffers coming over just now. And what's this? As I live, an old friend—Greenleaf's Arithmetic."

The little boy went on to explain that Greenleaf wasn't used in his school, but he'd taken it there to learn tables out of.

Did Stetson hear one word of all that? No. He talked away and held that arithmetic in his hand, and I looked at his internal works, and this was the sort of thing they were running on about:

"Greenleaf's Arithmetic—she wore a green check gingham most of the Summer and ate the chalk all the time we were at the blackboard—certainly, multiply the multiplicand by the denominator. The sassafras root Dave Summer dug at the mile-stone laid in the bag with my Greenleaf, and it smelled of it all Winter." [John sniffed the boy's Greenleaf as if possibly all Greenleafs had the sassafras odor; then he opened the book and went on talking inside.] "Long division, with all the sums fixed up by little Lizzie, who made little faces in all the oughts—Lizzie, who used to put her hand down behind the bench and clasp that of her boy neighbor. Dear! dear! how long ago! If John and Thomas can run half a mile while a hen can trot five rods in two and a quarter minutes, how long will it take Helen to eat a hard-boiled egg? Greenleaf's Arithmetic, 3 into 25 goes 8 and 1 over. Lizzie had warts on her hand, but what matter? Lizzie did those very vulgar fractions for me, and the time thus saved was spent on that big bill after early chestnuts. How the wind did blow on that hill! Chestnuts were too weak to resist that shaking up."

And thus on, and on went Stetson's mind while he talked with the lad.

"Mt. Vernon!" shouted the conductor, and the school-boy got off; and it was not till we reached Stamford that John Stetson had grown up to the forty-odd years of a pleasant and useful life.

Let me look around the car. There sits Robert Collyer; some one remarks behind him: "How much that gentleman resembles Beecher."

I look into Collyer's mind and some such process is going on as this:

"Beecher—the busy B's. Why, the world fairly hums with 'em. There was old Lyman, the inventor of Henry and the patentee of Catherine and Harriet. I remember reading a book, the other day, where Lyman's life was taken by his son Charles—who must have suffered the extreme penalty, as he has not been heard from since. The Beechers have added much to the book world. There's that popular volume of Henry Wore Beeches, 'Morning and Evening Exercises.' The morning and evening exercises of Henry introduced in the families of Brooklyn have made things remarkably lively for that simple village. And it seems half the notice I attract is from resembling Beecher. It's awful." And so, with half-closed eyes, the train of thought runs on.

And then I see a young woman en route to Boston, lately a popular actress in a prominent theatre. Good gracious, how stout she has got, and how it has injured her looks by

doing so. She is smiling and talking to a young man beside her, and all the while inside goes on the funny, monotonous undercurrent: "Hence this fool. What am I doing this for? I'm broken up. Next little establishment, I'm sold out for a song—badly sung at that. I don't care half as much for him as for Mr. —, and yet here I am going off to follow his fortunes. What is it Osmond says? 'Turn back thy universe, O God, and give me yesterday!' Heaven, if I could turn myself back as the man outside there is reversing the brakes and catch on to the year 1878, when I had the chance of my life, instead of sitting here feeding on the smiles of this beggarly actor, I'd be Mrs. General C—. Oh, dear. Well, the trouble with me is the same old theatrical complaint. No actress can play Juliet until she's old enough to play the Nurse, and then, of course, she can't play Juliet. That's my case. When I could I didn't, and now I would I can't. Worse luck."

And then, Dr. Porus, nice old man, family doctor, and Mrs. Anthon who lives up at Stamford, has gone over to sit with him and get some professional advice in an unguarded and unprofessional moment. Old Porus looks Ma Anthon in the eye, and in a voice as rich and filling as a dose of castor oil he tells her how well she is looking, and asks after Jimmy and Johnny and Eddy and Bobby, for Mrs. Anthon has multiplied this earth in so determined a manner, that it's strange she hasn't been used in schools. "If Mrs. Anthon has five children in two years, how long will it take Mr. Anthon to run away with his neighbor's wife?"

Mrs. A. has a face to stop a runaway horse let alone a runaway wife, but old Porus gives her a powerful dose of medicated taffy, and she simpers and thinks: "I'll get him to talk about Jimmy's back, and so save \$5. I should have to call him in this week anyway. I'll get this advice in a social way."

And old Porus talks like a book, and inside he's saying to himself, "I have no idea what's the matter with the little beggar; the trouble is too far from the surface for me to decide whether it's his spine or his liver or his wicked little lights that have turned over, while he fell out of my best cherry-tree. Anyway, I'll fire in a few pills, and blast his heels and keep him in bed, till I gather my sickle pears."

And there's the reverend Mr. Synod, and old Mrs. Peckham has cornered him and is going through the realms of theology, dragging him behind her like a patent hay-cutter.

She talks and talks, and asks him his views on the great question, "Have they rocking-chairs in heaven?" And he closes his eyes and puts his thumbs and his two fore-fingers together and says:

"In the researches of science and the revelations of Holy Writ it has been plainly stated (not set down—that would establish the necessity of rocking-chairs,) that there is 'no marrying or giving in marriage; they hunger not, neither do they thirst.' That in itself seems to deny the rocking-chair. But other passengers speak of the 'weary being at rest,' of the angels who go back and forth, and so Mr. Synod is careful about deciding, but is giving the subject his earnest and prayerful attention, and will see her later. Mrs. Peckham goes back to a friend and says she has "enjoyed a most refreshing season with the Rev. Mr. Synod." While Synod is saying to himself: "Well, scalp that woman and all like her. I wish my father had put me to a shoemaker's bench. I'm worn to the bone with inquisitive old women and terrible argumentative clergymen; there's that awful convention I'm going on as a delegate to. We are to take up some weighty church questions. Matters I don't see into at all. I shudder when I think of meeting Bishop Pump to-morrow. That's the wretched old man who had so much to say at the last convention about the Diet of Worms. I'm half a mind to take a dose of vermifuge lest that thing happens to the clergy again. How nice that man looks with that pale blue scarf? His complexion is the same as mine. It's a cruel dispensation that keeps me made up like a corpse till the time to become one. That's a very pretty girl in front. I've read her ticket, she's going through to Boston; but no, it wouldn't do. There's old Porus knows me, and Madam Peckham has her wicked old eye on me. How hard is fate."

My Beloved *Mirror* this is becoming painful. Through you (as Alice went "through the looking-glass") I want to get a remedy. What can I do to put a stop to this mind-reading? I see too much. Why can I not take things as they appear to be?

My loving friends come piling in and tell me I'm a daisy, and say I've discovered the fountain of youth, and I hear their internal internal apparatus counting the last new wrinkle on my intellectual development and saying, "Well, if she thinks she can go on this way, living with her blower up and raining hob from Monday morning till Sunday night, she's an utterly mistaken female." And—well, it's no use recapitulating, I want an antidote, and I will try anything from a pair of blinders to an iron mask. I don't want to be a blind reader. Disseminate my difficulty and help rescue your afflicted

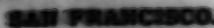
GIMMY GUSHER.

Sara Von Lser is to be the *Camille* instead of Clara Morris, Saturday night at the Third Avenue Theatre.









NEW ORLEANS

**CLEVELAND**

[illegible]**PHILADELPHIA**

This week Annie Pixley commences a two weeks engagement, presenting for the first week her new Zara, which has never been seen in this city.

order. It has been greeted by great applause on opening. It is not quite as naughty as the title says, and its humor is of a kind to please the children.

100

DELAWARE

[illegible]











—Love's Love's Love.

Manager Miles has determined to star Fred McLeod in conjunction with Josephine Rell. The young man will have opportunity to show his mettle in such parts as Romeo, Sir Thomas Clifford, Orlando, and Leonatus. He is wearing a handsome set of dresses made for these characters, and is studying assiduously to do that mentally as well as materially they will be becomingly clothed.

So it seems that Irving's intention is to revise the ordinary method of procedure; instead of coming here to be criticised he pur-  
poses to criticise the American people, and Mr. Hatton, the novelist and newspaper correspondent, has been employed to help him in this job. Presumably, Mr. Irving's business in this country is to act. If he gives his work proper attention he will have little time to spare for making observations from which to compile a serious book on his return to England. What with travel, rehearsals and performances the tragedian will be unable to receive impressions that should prove desirable in the shape of a literary effusion. Hatton's impressions have already been printed. They are stale, and unprofitable. Both the actor and the author are qualified to write a treatise on the Theatre's mighty dollar, and to that, no doubt, the co-partnership for book-making purposes will resolve itself.

I have no enmity for Minnie Palmer, but, in common with every other man who respects the profession, I object to her being presented to the English public as a great American artist with a terrible amount of popularity at home. Likewise, I object to the attempts of the vulgar individual who is manipulating her to misrepresent her reception on the other side. He may be able to pay his jockey tricks there, but I don't propose to let him mendaciousize with the end of the string that's here without the people might who might incline to be misled by misleading statements. Miss Palmer is a good little woman, with an abundance

And there you are!

The breeze raised in England by the proposition to dig up Shakespeare's skull and compare it with the bust over his tomb, revives a verse that was written when a man named Malone painted over the counterfeit presentment in Stratford Church:

Stranger, to whom this monument is shown!  
Invoke the poet's curses on Malone;  
Whose meddling zeal, his barbarous taste displays,  
And smears his tombstone, so he murred his plays.

Fortunately, for the sake of decency and that due respect which greatness should exact, the bones of the poet are not likely to be disturbed, since there is in the hearts of the English people a commendable reverence for their famous dead.

I've tried it on all sorts of dogs,  
Fists, puppies, hounds and cats  
And each time I have found that I  
Just went from bad to worse.  
So back to Pumpville I will hie  
And calmly on will jog  
And never more write play—that I  
May try it on a dog.

BUFFALO, Sept. 19.—With the exception of the Adelphi, where the Motrons made the bow, Monday night's audiences were not large. The Adelphi was a jam. Barry and Fay's Aristocracy drew but fairly at the Academy. Kentuck, at Wuhle's, fared better, the galleries being well filled and down stage having a goodly number. This was Kenneth

The exterior is brilliantly lighted up by seven hundred gas-jets, the shining globes being artistically arranged in a labyrinth of festoons.

The management purchased the choice portions of the scenery from Booth's Theatre as well as many of the properties. The furnishing, carpeting, upholstery and decorations of the house are all exceedingly beautiful.

ence Gerardi, Natta Gulon, Marjorie and Vernon Jarboe.



MINISTERI CONGRANZA

Brown, William; (H. J. Clapham, manager); Bentley  
 Brown, E. J., co.; Nashville, 21, 22; Memphis, 24, 25, 26  
 Smith's; H. Ashburn, Mass., 24; Stoughton, 25

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**VARIETY COMPANIES.**

AUTLER'S CELEBRITIES: Covington, Ky., '97; Wash.  
 Louisville, '04; web: Indianapolis, Oct. 1, web;

ANNE'S PA. 1, week; Michigan, 13, week.  
 ANNE'S CO. Hartford, Ct., 17, week; Meriden, 20,  
 Bridgeport, 25; Norwich, 25; Trenton, N. J., 27; New  
 Brunswick, 28; Paterson, 29.  
 AUNE'S ATTRACTIONS: Pittsburg, 24, week.  
 AUNE, BRYANT AND HOB'S: MICHIGAN: Indiana, 17,  
 week; N. Y. City, 24, week. BROOKLYN, act. 1, week.  
 AUNE AND BERNARD'S CO.: Chicago, 17, three weeks.  
 AUNE, L. and C.: Oct. 8: Richmond, 9; Dayton, 20;  
 Springfield, 21; Columbus, 22; Statesville, 23.  
 AUNE AND BERNARD CO.: N. Y. City, 24, week; March-April, N. Y.  
 H. 21; Fall River, 22; Brooklyn, 24, week.  
 FALL RIVER, 22, week.

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1. B. FITZBURGH, 8, week; Chicago, 15, week.  
 2. H. BEAUVILLE'S BURLIQUE CO.: Waterbury, Ct.,  
 25; New Britain, 24; Stamford, 23; Danbury, 20;  
 Bridgeport, 17; Ansonia, 16; New Haven, 15.  
 3. J. J. O'BRIEN'S MALONEY'S RAFFLE CO.: Hartford, 24,  
 week; New Haven, Oct. 1, week; Albany, 1, week.  
 4. TROP, 15, week; Philadelphia, 22, week; Reading, Pa.,  
 20; Lebanon, 20.  
 5. JACOBSTEN-JENNINGS CO. (H. W. Williams, prop-  
 rietor): Cincinnati, 17, week; Milwaukee, 24, week;  
 Chicago, Oct. 1, two weeks; Indianapolis, 15, week.  
 6. J. J. O'BRIEN'S MALONEY'S RAFFLE CO.: Con-  
 necticut, 27, week.

Greenwich, 22 week; Schuylerville, Oct. 1, week; Ft. Edward, 8 week; Ticonderoga, 15 week.

AT ROONEY CO.: Canandaigua, 50; Batavia, 54; Dunkirk, 25; Jamestown, 26; Cleveland, O., 27, 28, 29; Pittsburg, Oct. 1 week.

OWY PASTON'S OWN CO.: Pittsburg, 17 week; Philadelphia, 24 week; Trenton, N. J., Oct. 1; Paterson, N. J., 1; New Haven, Ct.; 3; Springfield, Mass., 4; Worcester, 5; Providence, R. I., 6; Brooklyn, 8 week.

QUALITY CO.: Indianapolis, 17 week; St. Louis, Oct. 1, week; Cleveland, 8, week; Bradford, Pa., 15, week; Buffalo, 22, week.

WO JOHNS CO.: New Haven, Ct., 17, week; Hartford, 24, week.

MISCELLANEOUS.

AVLERS AND KENNEDY'S BRIGHT LIGHTS: Jamaica, N. Y., 20; Sharon, Pa., 21; Newcastle, 22; Buffalo, 24, week; Baltimore, Oct. 1, week; Detroit (Whites), 8, week; Louisville, 13, week; Indianapolis, 22, week.

JOSWORTH'S HIBERNICA: Greenwich, R. I., 20; Waverly, 21; Norwich, Ct., 22; Stafford, Mass., 24; Mansfield, 25; Ware, 27.

BOX, GEO. BATHOLICUM'S ROUTINE ROUND: Philadelphia, 24, week.

delphia, Sept. 30, three weeks; N. Y. City (Comopolitan), (Oct. 1— indefinite engagement.  
 OMV DREIER'S HUMPTY DUMPTY: Crawfordville, Ind., 30; Terre Haute, 21; Danville, Ill., 22; Chicago, 24 week; Lafayette, Ind., Oct. 1.  
 NOPRI HUMPTY DUMPTY: Hornellsville, N. Y., 20; Leroy, 21; Batavia, 22; Rochester 24, 25, 26; Mahan, 27; Lockport, 28; Albion, 29; Brockport, Oct. 4.  
 KING AND PEYSER'S PANORAMA: Rochester, N. Y., 27, 28, 29; Auburn, Oct. 5, 6; Syracuse, 8 week.

**CIRCUSES.**

DAM FOREPAUGH: St. Dayton, O.; Delaware; 27; Columbus; 27; Sandusky; 24; Mt. Vernon; 23; Newark; 20; Zanesville; 27; Cambridge; 26; Wheeling; 20; Pittsburg, Ont. 1; 2; McKeesport; 3; Uniontown; 4; Conneville; 3; East Liberty; 6; Indiana; 7; Washington; 9; Akron; 20; Bellefonte; 11; Lock Haven; 12; Williamsport; 19; closure.

DARNUM: Ottawa, Ill., 20; Joliet; 21; Aurora; 23; Rushford; 24; Janesville, Wis., 25; Madison; 26; Watonsau, Milwaukee; 28; Fond du Lac; 29; Oshkosh; Ont. 7; Stevens Point; 9; Eau Claire; 3; Stillwater, Minn.; 3; St. Paul; 5; Minneapolis; 6; Duluth; 14; 8; Wausau; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796;

101; Cedar Rapids, 10; Keokuk, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843

5; Wellington, 6; Wichita, 6; Newton, 6; McPherson, 6; Denver, 6; Carlsbad, Ill., 20; Lebanon, 21; E. St. Louis, 21; Fort Scott, Kan., Oct. 5.  
WELLS: Weldon, N. C., 20; Portsmouth, Va., 27; Norfolk, 28; Raleigh, N. C., 24; Henderson, 21; Tobacco, 26; Wilson, 27; Goldsboro, 28; Wilmington, 29; Marion, S. C., Oct. 11; Florence, 21; Salisbury, 21; Columbia, 4; Chester, 5; Charlotte, N. C., 6; Durham, 6; Greensboro, 6; Salem, 10; Salisbury, 20; Morgantown, 20; Asheville, 13; Statesville, 24; Concord, 15; Salisbury, S. C., 17; Union, 6; Newberry, 10; Laurens, 21; Asheville, 20; Anderson, 22.

Walthall, 24; Greenville, 25; Gainesville, Ga., 26; Atlanta, 27.  
 JOHN ROBINSON's: Livermore, Cal., Oct. 2; Madison, 3; Mercede, 3; Fresno, 4; Seymour, 6; Anaheim, 6; Wilmington, 9; Los Angeles, 10; Colton, 21; Tampa, 21; Ariz., 12; Bennet, 12; Lordsburg, 24; Denning, 24; Paso, 26.  
 VAN AMBURG's: Hammond, Ind., 22.

—Charles Welsh of 'Prince is the advertising agent of the Fourteenth Street Theatre.

- Charles Webb, last season with Robins and Crane, remains in England this season.
- Ed. Witting, in advance of William Sutford, has started on a tour of New England.
- There has been a double force of men put to work on Hyde and Behman's new theatre.
- Lugli Del Orio, musical specialist, leaves

—The entrance to the Casino has been regilded, and a handsome frame of Emma Carson's photographs lends it attractiveness.

—Victor Harmon, unable to go with Barry and Fay on account of an attack of ague, has recovered sufficiently to get about on the

—Mr. William Locherty, the gentleman who directs the affairs of the C. B. and Q. Railroad in this city, informs us that by recent acquisitions his road now carries passengers by the quickest and shortest route from Chicago to Denver, touching at all important intermediate points. The "Burlington Route" should be embraced by all professionals travelling in its

rection, as it is unrivalled for safety, comfort and speed. Mr. Locherty is happy to meet managers and actors at his offices, situated at 317 Broadway.







## Life of a Wanderer.

BY LINDSEY VANDERBILT.

Frank and his brother had brought a few letters of introduction to New York to various people, but of all these only one was of the slightest use in reality. Some of the others brought invitations to dinner and evening parties, to which our two wanderers went nothing but—thoroughly spending the little store of money they had brought with them for no tangible benefit. The one letter that brought such fruit was a hurried scribble from an old actor, once well known in New York at Windsor's, Campbell Thompson's, the Star, and such like places of resort for actors and their admirers in those days, but then having a respectable hotel in Duane street, Dublin. The name of this Dublin turned Boniface was Henry Tubbill, but his cognomen of Paddy Tubbill will probably be more familiar to all whose memory stretches back to the days of the old Park Theatre under the management of Eliza and Price. The contents of the letter was a notice by name of Loder, a man of wonderful talent in his art, but of a society nature that prevented him from ever making what might be called a serious success. No one so apt at showing a performance through under difficulties that would have appalled and discouraged many a riper artist, but only served to give zest to the matter with Loder. But in the more delicate details of artistic work he was careless and slovenly—nevertheless a very bright man and a genuine good fellow. He opened his house and his heart to the two lads, and with him they found a repose from the loneliness that hovered over their spirits like a dark cloud.

As Frank wandered about the city, he used to look at the busy people and wonder what man did to make a living. Here he saw, with a brother younger than himself by two years, and he himself barely fifteen, seeing that he had arrived in New York on the fourth day of November, all the flags were flying from staff and turret in honor of the election of General Taylor. "Old Rough-and-Ready," to the Presidential chair, and his fifteenth birthday had occurred on Sept. 1, one week after the old *Fingal* had sailed from Dublin Bay. Knowing nothing of the means whereby men gained their living, acquainted with the routine of a man-of-war, and possessed of a few modern and ancient tongues, able to play on the piano and guitar, and to sing in a pleasant business, trained to the proper emission thereof by Manuel Garcia and the elder and great Loblache—of a slim, delicate figure, grown too tall for strength, and with a brain teeming with undeveloped ideas and aspirations after things unknown and unseen. No practical acquaintance with any useful art—an embodied idea, an incarnate romance, a dweller in cloud-land, and cast adrift in the most practical and unpractical corner of the earth to get his bread as best he could. The younger brother was a duplicate of the elder, save that the foreign tongue and music were wanting; both were of gentle birth and breeding, and neither were fit for the hard knocks they were destined to encounter.

Frank had in his purse on his arrival one hundred pounds sterling and a credit on a well-to-do tradesman in Hudson street for two hundred more which had been remitted to that worthy individual, a deacon of a Presbyterian Church, and a very saintly personage indeed, who in the end decamped with the little trust-fund of the lads in his care and the funds of the church as well; and, at last accounts, would have done well in a Western city but for an unpleasant meeting with his unquiescent partner, who, disclosing the delinquencies of his recent deacon, spoiled his little game in that Western field of labor, and caused the disappointed Christian to retire to his own home in disgust and blow his brains out in the bosom of his family.

While the money lasted the lads had a good time, although the greater part was absorbed by the deacon, and only a very small modicum doted out homoeopathically from time to time, until the pious man "struck his tent and quietly stole away," after which, of course, the supply was stopped. At length, toward Christmas, the boys found themselves dead broke, brought down to hard pan, at their bottom dollar, or whatever term may best express a state of utter and blank impotency. They looked each other in the face and grinned.

Frank, indeed, had had experience of such a state of things before on his London trip, but Will was quite unused to being stranded high and dry. They considered long and could come to no conclusion. They "could not dig, to beg they were ashamed," and at last they determined to ask advice of their landlord, the ex-attorney aforementioned. He, good man, searched his pate till he extracted an idea. The idea was that each of the young fellows should supply themselves with lithographic portraits of Smith O'Brien, John Mitchell, Thomas Francis Meagher, Devin Reilly, and others of the Young Ireland nobilities, and peddle them from door to door, in the character of valiant patriots. Sooth to say, this brilliant idea went bitterly against the grain with our two artistically nurtured young gentlemen; but they were in a strange land, they owed a week's board, and, as "needs must when the devil drives," they even took up their arms in the form of a portfolio of portraits furnished them by the worthy landlord, whose prompt possession of the tools suggested an intimate acquaintance with the trade, and started, such on a different route as suggested by their host, agreeing to meet at midday and compare notes. They did meet at midday, and on comparing notes they mutually found that neither of them had had the courage even to try and sell a picture, but had, with a unadvisedness of expense action only to be accounted for on the theory of benevolence of intuition, peddled each his portfolio in the first convenient public house, and had quietly walked out of the apartment hour of meeting, each carrying their goods, they returned immediately to the residence. After a blank stare of astonishment, followed by a roar of laughter, they decided that the man was benighted by the lads,

as two utterly degrading to be tolerated, even though the illustrious example of the uncle of their whiten taint, the great apostle of dry goods and mercantile missionary, A. T. Stewart, whose enterprise and activity were of such an abnormal and phenomenal nature that even after his death he could not rest quietly in his grave, and who, they had often been informed, had risen to his pedestal of place from the road-side, and whose peddler's path had developed into a marble palace, loomed on their mental vision to encourage them to "hope on, hope ever," and to strive, lie and crouch in the present, that they might feast, bount and tyrannize in the future.

Pondering on all these things, and doubtful which way to turn to gain daily bread, a queer thing happened. Will started up and said: "Frank, let's go down to the post-office; I am sure there is a letter there for us."

"Nonsense," replied Frank; "you know we never get a letter from home for money."

"Never mind," quoth Will. "It's not much trouble to go and inquire."

Whereupon, they went down to the old Dutch Church, which then did duty for a post-office. As they passed the place where now the Fourth Avenue cars stop, opposite the counterpane presentation of Benjamin Franklin, deigning awaiting him stood in the street.

"By Jove," quoth Will, "how I should like a sleigh ride."

"Wait!" sarcastically mocked Frank, "wait till we get our money from the post-office, and then we'll hire that one with the spry-looking horse."

"All right," says Will, and they proceeded on their way.

"Have you any letter for name of L'Estrange?" queried Will, Frank being too didactical to ask. The official picked out two, which Will took, and on opening, found a draft for \$500 in one, from an old aunt, and in the other a post-office order for twenty pounds from his sister.

"Frank," quoth Will, quietly, "we'll hire that sleigh." And they did.

The theatres available for purposes of amusement and instruction at that day were very different indeed, both in style and comfort, from the gorgeous temples of the present. The chief of all was the Park Theatre, affectionately called by the pet name of "Old Drury."

At the period we write of it was under the management of Thomas Hamblin, an old Bowery manager, of the Kemble declamatory school, with a magnificent figure, a noble Roman face, an imposing manner and a bad asthma. Fired with the ambition of managing a first-class theatre, Hamblin had issued forth from his ancient hunting-grounds in the Bowery, his headquarters being that most commodious and well-designed theatre, built by the celebrated engineer and architect Brunel, afterwards the engineer of the Thames Tunnel, and had ventured to try his fortune among the upper ten in the sacred temple of the Park.

Fortune, however, was not propitious, which meant then, as it means now, that managers were not judicious. The Park Theatre was emphatically the legitimate house. There all the great stars of the dramatic firmament were accustomed to scintillate—George Frederick Cooke, Edmund Kean, "Paddy" Power, Mrs. Wood (Miss Paton afterward Lady William Lennox) and her last husband, the tenor Wood; Miss Shirreff, Fanny Elssler and such like "lions of the stage" had roared there; but the small deer of the drama had found fitting homes at Mitchell's little Olympic or Burton's Chambers Street Theatre, or late an opposition had arisen. A rival theatre had been built on the corner of Antony (now Worth) street and Broadway, called the Broadway Theatre. As in the case of Daniel in the lions' den, "Daniel may be more particularly distinguished from the animals by having his hair combed to the one side and that of the lions to the other," so the new Broadway Theatre was more particularly distinguished from the old Park by having a row of thirteen lamps over its gates bearing the names of the thirteen original States of the Union; and whether that the genius of Columbia was propitiated by these votive lamps, even as the Virgin is supposed in the present, as Juno, Isis, Cybele and Venus were in the past, to be gratified by the burning of oil before their shrines, or whether the more homely aphorism, "A new broom sweeps clean," was the motive power, the modern and enterprising temple of the drama in Broadway was attracting more votaries than the time-honored and orthodox edifice in the Park.

(To be continued.)

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